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A Practical Guide for Amateurs, etc.

By

G. J. ADAIR FITZ-GERALD.

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MR. H. BEERBOHM TREE.
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HOW TO "MAKE-UP."

A Practical Guide for Amateurs and . . Beginners.



BY

S. J ADAIR FITZ-GERALD,

AUTHOR OF

"Stories of Famous Songs," "That Fascinating Widow," "A Tragedy of Grub Street," "Fame, the Fiddler," etc.

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HOW TO "MAKE-UP."

BY WAY OF INTRODUCTION.

THE art of Making-up for the professional and amateur stage, for the large theatre, the public hall and the Theatre Royal Back Drawing Room is one of the most difficult preliminaries to the assumption and representation of any part in the mimic world. If an actor, professional or novice, does not look the part he is called upon to act he cannot play it adequately and with that sense of characterisation that is so necessary to deceive and at the same time impress.

This little book is not, however, written in the interests of the professional actor, but chiefly for the benefit of the Amateur, the Novice and the Beginner. The professional actor, who earns his living by the exercise of his craft, by continual practice becomes a past master in this branch of theatrical science, and in time becomes by his own inventive powers quite an adept, with many jealously guarded secrets of his own, in the transference of his face into the right semblance of the conception of the man he has in view. It is for the Amateur and the Beginner, we repeat, that this work has been prepared. We distinguish Amateur from Beginner purposely. The Novice is one, of

course, without experience of any kind, and to him in particular the advice in these pages will be found invaluable. The Amateur actor is he who has had some practice, but who frequently shows a lamentable lack of acquaintance with the art of making up his face, his neck and his hands, and consequently when he "comes on" his immature efforts are at once detected, and his "kind friends in front" recognise him at once, and half the victory he hoped to gain by his histrionic powers is lost before he opens his mouth. This is, of course, because he does not know how to alter his personal features, and one very obvious reason for this is that he has not practised. He has doubtless studied his part and rehearsed for weeks without a thought of how to dress or make-up the character to give it due semblance to the author's intention. He leaves all these details, generally speaking, to the Stage Manager, and only at the last moment turns his attention to what should have engrossed his mind when he was learning and rehearsing the dramatist's words. Almost the first thing a professional says when he gets a new part is "How shall I dress it? How shall I make-up?" Well, if a professional actor shows such solicitous anxiety, in the parlance of the day—What about the amateur? A professional actor bestows the greatest care on the subject of his costume, and "thinks" out the character he has in hand, and, as for his face, he will make it up a dozen times if necessary before the day of the production, in order to get the

right effect. "Oh, but," says the Amateur, "we only do it for fun, just as a pleasant pastime and hobby, don't you know?" to which the patent and potent reply is, "What is worth doing at all is worth doing well."

Now, in this work, everything has been set forth and explained as clearly as possible: What to do and How to do it—the things to use, the right grease paint for the right effect, and the things to avoid. But it is impossible to teach you by the printed word what to do unless you, the reader, bring your own intelligence to bear, and practise, and practise, and yet again practise, what we wish to teach. Some people are quicker than others at learning, but everyone can acquire a certain amount of proficiency in the art and science—mark that last word—of make-up by earnest endeavour. If you *wish* to learn, you will soon master one of the most interesting features—no pun intended—of a most interesting and fascinating art.

We differentiated the terms Amateur and Beginner in our remarks above for this reason. In theatrical circles in the green room and the dressing room the young amateur who enters the profession seriously to make a name and, let us hope, fame—cash and kudos—is no longer an Amateur but a Beginner. And therefore our advice to the Amateur should be doubly digested by the Beginner if he desire to get on. Hard work and perseverance are needed here. With the Amateur there is no necessity to work over hard, for he has leisure, and, besides, acting is his joy and pleasure,

and, consequently, ordinary perseverance and attention to detail are all that is required. Moreover, by taking an interest in your hobby you will soon gain a real knowledge of make-up which will place you above your fellows, for a true acquaintance with any branch of any art, science or pastime adds a new acquirement to your ever-increasing store of information.

As already stated, this work is not primarily intended for the professional actor—it would be sheer impertinence on our part to attempt to impart to a capable man that which he already knows or should know, but, with all due deference, we venture to suggest to some of our young players, ladies as well as gentlemen, that a little more attention to the details of consistent and natural make-up would not be disadvantageous to their general appearance in the plays the public pay to see. It is not very complimentary to an audience to appear as an old man with a "Clapham Junction" forehead, or to put on the "slap" in a way which too literally acts up to that extraordinary expression.

Too often the young actor, especially when he has just emerged from the amateur ranks, is overburdened with a foolish conceit that prevents him from understanding that by sheer industry he must cultivate whatever talents the gods have blessed him with, and that one of the first principles in the portrayal of a part lies in the proper dressing and facial make-up thereof. But no more on this point here. *Verbum sat*

sapienti. It is only right to add that the present writer has had a very large experience both before and behind the scenes, and that he has consulted some of the most eminent actors of the day on the subject treated in this Handbook (the opinions of Mr. Beerbohm Tree, Mr. Cyril Maude, and Mr. Mark Kinghorne appear at the end of the volume), and to one and all he tenders his thanks.

S. J. A. F.

CHAPTER I.

THE ORIGIN OF COSMETICS.

Before we go into actual detail to discuss the advance the art of make-up has made during the past twenty-five years, let us give a glance at the origin of cosmetics from the remote ages.

Imprimis, of course the art of painting the face in private life, so to speak, has been in vogue from the earliest days of the world's history. It was practised by the Savages, the Barbarians, the Hebrews, the Greeks, the Romans, and in later times the Christians. To this day scores of the races of mankind paint their bodies and faces, and in China and in Japan (with some exceptions) all the ladies decorate their faces and dye their finger-nails. It is a curious commentary that cosmetics are at once the products of the extremest savagery and the most refined civilisation. The Greeks and the Romans were adepts in the art as well as the Jews, and the latter were past masters in the time of Herod especially—Herod the Great, son of Antipater. And not only dry powder—there was no need for chemistry or the polite preparations of pearl powder in all its varieties of Pearl White, Blanc de Perles and Blanc D'Espagne—Nature, Mother Earth, and the barks of plants and trees supplied the colours that

were necessary for the making of the complexion and the adornment of the person, and the powders were used wet or dry. But let us leave the ancients—a history of cosmetics, applied and otherwise, would fill a large volume—and come to England, where the gentle art of make-up was known as far back as the fourteenth century, which was before we had any regular stage or regular actors. Presumably the Religious Mummers who presented Moralities and Mysteries so long ago as 1350 did not make up their faces, for they wore masks, and at the same time it seems possible that the first English actors to use make-up adopted it from the fashion in vogue among the great ladies of the day, but this is only conjecture. In the fourteenth century we learn that "elderly beauties bathed in white wine to take out the wrinkles and perhaps the fading charms of Mary Queen of Scots may be inferred from the fact that Lord Shrewsbury complained of the costliness of the captive's requirements in this one item, as well as for cosmetics and face powders, rouge in particular." Sir John Harrington waxes very sarcastic on the subject of the painted lips and cheeks of the damsels with perfumed gloves, and Overbury describes a fashionable lady of the period as busy every morning in directing her maid to write "red" here and blot out "white" there, until art had done its best or worst. John Evelyn was particularly disgusted with the painted women who thronged Whitehall during the first months of the reign of Charles II., and we

know Pepys was quite annoyed with Nell Gwynne and even his darling Mrs. Knipp, because they daubed their faces so outrageously and it made him mad. Evidently these good ladies overdid it, but as they frequently played in the daylight and had no candles to throw shadows perhaps it did not matter. However, on this special occasion there were candles. Says Pepys, speaking of the two actresses named, "And into the Scene room—but Lord to see how they were both painted would make a man mad and did make me loathe them—yet what a show they make in one scene by candle light is very observable."

Our old comedies abound with perpetual allusions to oils, tinctures, quintessences, perfumes, paint, white and red, and even the beaux, the fops, and the dandies, as well as the belles, painted their faces, and Betty, the maid, she too had her artificial colour. Sheridan, at the end of the eighteenth century, gives a fine picture in the "School for Scandal" of the feminine fads of the age, and, though his own characters powder and paint and patch to an excessive degree, he ridicules the manner and customs and overstrained sentiment by the mere presentation of the follies of his own age. But let us come to the legitimate use of cosmetics on the stage—off the stage make-up does not appeal to us—

> "The actors are at hand, and by their show
> You shall know all that you would like to know."

CHAPTER II.

THE GENTLE ART OF MAKING UP.

In all probability it was Thespis who, when he and his fellows first coloured their faces with lees of wine, introduced the beginning of the art of making up. In his wanderings with his theatrical exhibition, Thespis—the Greek poet of Attica, who, according to ancient tradition, was the inventor of tragedy—discovered that to divert the public more effectively, it was necessary to smear the faces of his performers with lees, and later he initiated the use of colours. He travelled from town to town in a waggon, on which was erected a temporary stage, where two actors entertained the audience with moral songs and speeches. Quintius Roscius, the great Roman actor, who is said to have received as much as a thousand denari a day (about £35) was in the habit of wearing a vizard owing to a disfiguring obliquity of vision, generally believed to have been a squint, with which he was afflicted. Now the Romans objected to the vizard which they desired him to relinquish, which he did to the delight of his patrons. But doubtless he used paint. He died in 62 B.C., while Thespis flourished in the sixth century B.C. Roscius, of course, had all the advantages of the age he lived in and died immensely rich. We cannot, however, dally in the histrionic paths of Greece and Rome, but must get to our muttons and

Shakespeare, who gives us a strong intimation that make-up was well advanced in his day. When Bottom the Weaver, in "The Midsummer Night's Dream," is allotted the part of Pyramus, he is most anxious in regard to his make-up. "What beard were I best to play it in?" he inquires. "I will discharge it in either your straw-coloured beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-coloured beard, your perfect yellow." In that most interesting work, "Roscius Anglicanus," by John Downes, who was prompter at the Lincoln's Inn Theatre from 1662 to 1706, he records that an actor named Johnson was most skilful in the art of painting, "which is a great adjustment very provoment to the art of elocution." In a new edition of this book edited by Waldron in 1789 he decides that the mention by Downes of the art of painting has reference to the art of painting the face and marking it with dark lines to imitate the wrinkles of old age. This, says Waldron, was formerly carried to excess on the stage, though now a good deal disused. "I have seen Actors, who were really older than the characters they were to represent, mark their faces with black lines with Indian ink to such a degree that they appeared as if looking through a mask of wire." The same authority states that David Garrick's skill in the necessary preparation of his face for the aged and venerable Lear, and for Lusigan, was as remarkable as his performance of those characters was admirable. In the year 1741 there was issued

"An Historical and Critical Account of the Theatres in Europe" translated from a work by the famous Riccoboni, of the Italian Theatre at Paris. The author had been to England in 1727, and had had converse with the great Mr. Congreve, and what impressed him most was the excellent condition of the English stage. As to the Actors, he says: "After forty-five years' experience I may be entitled to give my opinion; I dare advance that the best actors in Italy and France come far short of those in England." Then he gives a graphic description of a performance he saw at the Theatre in Lincoln's Inn Fields, and speaks of an actor who played an old man. "He who acted the old man executed it to the nicest perfection which one could expect in no one who had not forty years' experience. I made no manner of doubt of his being an old comedian, who, instructed by long experience and at the same time assisted by the weight of years, had performed it so naturally. But how great was my surprise when I learned that he was a young man of about twenty-six! I could not believe it, but I owned that it might be possible had he only used a trembling and broken voice and had only an extreme weakness possessed his body, because I conceived it possible for a young actor by the help of art to imitate that debility to such a pitch of exactness; but the wrinkles of his face, his sunken eyes, and his loose and yellow cheeks—the most certain mark of a great old age—were incontestable proof against what they said to me.

Notwithstanding all this I was forced to submit to truth because I know for certain that the actor, to fit himself for the part of the old man, spent an hour in dressing himself, and that with the assistance of several pencils he disfigured his face so nicely and painted so artificially a part of his eyebrows and eyelids that at the distance of six paces it was impossible not to be deceived. . . . Mademoiselle Salle, among others who then shone upon the stage, expressed to me that the first time she saw him perform she durst not go into a passage where he was, fearing lest she should throw him down should she happen to touch him in passing by." No higher compliment could be paid to any man, and from the concluding words of the Signor we trust the amateur will gain good counsel. "It may let us know to what an exactness the English comedians carry the imitation of nature, and may serve for a proof of all that I have advanced of the actors of the English theatre." Thomas Dogget, the comedian of the reign of Queen Anne, and to whom we owe the annual August race between young watermen on the Thames for a "Coat and Badge," was not only most careful in the method of his dressing a part, but he could, with the greatest exactness, paint his face so as to represent the ages of seventy, eighty, and ninety distinctly.

Anecdotes of celebrated actors famous for their make-up, for their ability to disguise their faces, could be given *ad libitum*. Many actors, including Garrick and the elder Charles Mathews, had a wonderful

natural command over their features, and could change from age to youth and youth to age in a marvellously quick time without the aid of paint.

It should be remembered, by the way, that dry paints and pencils were in vogue until about twenty-five years ago, and that therefore the art of disguise was far more difficult than it is in these days with the advent of grease paint. Not many guides to "Make-up" have appeared, but a most interesting work of the kind was one written by Leman Francis Rede, the dramatist, who died in 1845. The work, which is entitled "The Road to the Stage: a Player's Vade-Mecum," is very rare. It is, moreover, more entertaining than instructive. Another work, "The Actor's Hand-Book," is quite out of date. Embodied in a catalogue issued some years ago by Mr. Fox, the wig maker, was much interesting matter on this absorbing subject, and we have made use of many incontrovertible facts of detail therefrom in the following pages.

In our present day there are a large number of actors who are past-masters in the art of make-up, and these comedians should be most carefully studied to gain an idea of their effects and how they get them. It would be invidious to give a list of them when there are so many. Go to the theatre and observe for yourself, but first study the portraits of the Thespians as they appear in everyday life and then note how wonderfully they transform the features by effacing and, as it were, obliterating themselves in their efforts to picture and portray the characters set down for them.

CHAPTER III.

GREASE PAINTS AND THEIR USE.

In the first place it must be understood that the face must be clean shaved—in the case of lovers and juveniles in modern plays the moustache may be generally retained—and thoroughly washed. Although grease paints have long superseded the dry ordinary powder make-up, this is quite as essential as when the dry process was in vogue. Grease paints were invented by the Germans—most likely by a German actor—and were, it is believed, first introduced into England by Mr. Charles Fechter and again by Mr. Hermann Vezin though they were not adopted for general use until about 1879 or 1880. Mr. Hermann Vezin told the present writer that he manufactured grease paints for himself long before Leichner's were known. He cannot remember when he began, but "I know," he says, "I mixed a lot of colour with melted tallow in Philadelphia in 1857." It was during the run of "Proof," that Herr Bandmann, who was the first Pierre, publicly made use of grease paints in England, which were a novelty at least at the Adelphi Theatre. Later Mr. Hermann Vezin played the same character, and he, of course, made-up as he had always done with grease paints of his own preparing. However, it is certain

that, by the introduction of this new method the art of making-up has been very much simplified and rendered twice as effective and natural from the front as compared with the old style. These paints impart a clearer and more lifelike appearance to the skin, the lights and shades in "making-up" for old men and characters part being more easily graduated. A further important advantage is that being of a greasy nature, they are, to a great extent, impervious to perspiration. This is, in itself, sufficient to recommend their use, especially for any very arduous character, as it enables the actor to go through his part without fear of his make-up being affected by his exertions. These paints are made by special machinery with chemically pure fat, and purified colours, free from lead. They will be found very soft to use, no hard rubbing or heating being required in applying them. The flesh tints are numbered as follows : Nos. 1, 1½, 2, 2½, 3, 3½, 4, 5, 6, 7, 8, 9 and 10, and are used in giving the various complexions required in making-up. The others are the auxiliary colours to be used in conjunction with the above, as explained hereafter, viz., chrome, blue black, red, and white. Thin sticks are also used for lining purposes, viz., black, brown, lake, blue (light and dark), and small white. Below will be found, as a preliminary guide, an exact description of each paint and its use :—

No. 1. The lightest flesh colour made, and is chiefly used by ladies of delicate complexion, also for lightening the complexion when found too dark.

No. 1½. The next shade in flesh is also used by ladies, especially for chambermaid parts.

No. 2. This shade is likewise used by ladies, and is the lightest shade used by gentlemen, except in very rare instances when the skin is very swarthy.

No. 2½. The most popular colour in use, which will be found most invaluable for all youthful "make-ups."

No. 3. A florid shade, very useful for character parts.

No. 3½. Is somewhat darker, suitable for men of 30 to 35, being a little more sunburnt in appearance than No. 3.

No. 4. A dark, ruddy colour, suitable for soldiers, sailors, countrymen, &c., or any character that requires a very sunburnt appearance. This is the deepest flesh colour made.

No. 5. A light yellow, suitable for old men characters.

No. 6. Somewhat darker than No. 5, and to be used in conjunction with this shade for old men characters.

No. 7. Brown shade. suitable for Mulattoes.

No. 8. Reddish brown, known also as Armenian Bole, suitable for Indians.

No. 9. Dark sunburn.

No. 10. Brown, for various characters, chiefly in combination, as will be seen later.

CHROME.—For sallow complexions, and for blending with No. 7 for Chinamen.

BLUE-BLACK.—For unshaven chins, and the hollows of the eyes and cheeks in old men.

RED.—For clowns' faces, the lips, and burlesque characters.

WHITE.—For clowns' faces, statuary and heightening the effect of the flesh tints on the face, also for whitening the sides of the hair, moustaches, beards and eyebrows.

The following are thin sticks which are used for lining purposes only :—

BLACK.—For making very strong wrinkles, and darkening the eyebrows, also for the eyelids.

BROWN.—More suitable for wrinkling the face where the characters are near the audience.

LAKE.—This is a new tint which has lately been introduced. It has a very soft appearance when used for wrinkles, and is most effective and useful for blotches, &c., in drunken parts. It is, perhaps, the best of all "liners."

SMALL WHITE.—For shading the wrinkles on the face and for high lights.

BLUE.—For the veins, and is much used for the eyes. A line made with this colour round the eyelashes, and a second line with the black, is found most effective.

There are a few other shades which are rarely required, except on the professional boards, but the skilful manipulator, with a sense of colour, can always blend and make fresh tints.

In the Special Make-up Box sold by the publishers of this Handbook, besides the Grease Paints named and described, every requisite necessary will be found. These articles include Cocoa Butter, which is now almost universally used for quickly and effectively removing Spirit Gum, Grease Paint, and all colours and materials from the face; a Hare's Foot for applying Rouge to the face; Joining Paste for joining bald front of wigs to the forehead; Nose Paste to enlarge the shape of the nose for low comedy and "character parts"; Empire Thespian powder for beautifying the com-

plexion. This is an indispensable adjunct to ladies' make-up, either for stage or private use, and is specially prepared in three shades—Blanche (white), Naturelle (pink), and Rachel (cream). A miniature puff for applying powders to the more delicate parts of the face; Rouge, which is absolutely necessary in the theatre when acting, for a face without it looks perfectly white; Spirit Gum in the new patent screw-stoppered gum bottle with a brush (of course, spirit gum is used for securing the moustaches, whiskers, crêpe hair, etc.); Crêpe Hair and a Brush and Comb, two Towels, Soap, Scissors, Thread, and Pins. The Box expands when open and everything is at hand at once. When closed it is very neat and compact and easily carried. Before giving instructions as to the fit and proper use of these paints as stated above, and the various articles with which the young would-be Thespian is equipped, let us say a word or two about "Lines of Business" and their technical significance.

CHAPTER IV.

LINES OF BUSINESS.

Every line of business, every character, has its technical term. The characters in each play are generally speaking, clearly defined as belonging to one style or another well understood. In other words, players are all classified according to their line of business—to make the reader fully comprehend our meaning we are compelled to be tautological—though a fictitious affectation pretends to do without the custom and to consider all dramatis personæ as more or less "character" or comedy parts. Now, there is no more ridiculous word in use in the profession than this same word "character" Of course, every part is bound to be a "character," but a habit has grown up specifying parts of a curious or possibly abnormal nature, something anyhow or anyway out of the common run, as "character parts," and many actors are known as "character" actors. Mr Beerbohm Tree is frequently specially referred to as a "character" actor. Of course he is. All actors are character actors, or they are not actors at all. To definitely assign any line of business to Mr Tree as his own particular forte would be absurd. Mr. Tree, like Sir Henry Irving, is an actor of all sorts—a comedian, a tragedian, an eccentric

comedian, an old man, a young man—he has played juveniles—and a "leading" actor. No arbitrary rule can be laid down for such men, who are practically dramatic geniuses. Sir Henry Irving has played Jeremy Diddler in "Raising the Wind" and Matthias in "The Bells" on the same night; while Mr. Tree has acted "Falstaff" and also Gringoire in "The Ballad Monger" on the same evening, sometimes varying the former play by presenting the senile old Paul Demetrius in "The Red Lamp," and it may be noted that on the first night of the production of this play at the Comedy Theatre, so wonderfully was Mr. Tree made up that the critics and his intimate friends failed to recognise him until he had been on the stage for some time.

However, to our muttons. Young Amateurs as a rule choose the line of business they most fancy, after a few trial efforts; sometimes even before they begin they make up their minds as to the line they intend to follow if they are in downright earnest, though in Amateur clubs it is usually the custom to take parts turn and turn about. But we will assume that each embryo actor has selected to be this or that—a low comedian, or a light comedian, or what not. In an ordinary company the "heavies" or the "heavy man" would be given such parts as Iago and, generally speaking, all villains. Hamlet is the "lead," Laertes the "leading juvenile," and Horatio, though an excellent part, is known as the "walking gentleman."

Mr. Forbes Robertson, Mr. Lewis Waller, Mr. Robert Taber, Mr. Kyrle Bellew, Mr. Wilson Barrett, and Mr. Herbert Waring play "lead," and though Mr. George Alexander plays "lead," yet after due consideration so as to thoroughly explain our meaning we think he comes better into the category of "juvenile lead," but he, too, is versatile and sometimes goes in for "character." The "low comedian" as well as the "light comedian" is supposed to make us laugh —the first with a rougher, more unctuous humour, the latter with an easy air of impudent insouciance of easy grace and bearing—as difficult a line of business as any on the stage, as the actor must always appear perfectly natural and ever at ease. Mr. Charles Wyndham in his earlier days, before he took to a line now almost exclusively his own, was the best light comedian on the British stage. The best one now is, of course, Mr. Charles Hawtrey, but many other names will occur to the regular playgoer. Among low comedians Mr. J. L. Toole kept alive the old fashion in farces and comedies. A low comedian pure and simple with all his eccentricities is Mr. Willie Edouin; so is the facile Mr. Edward Terry with a style of his own, and in comic opera, Mr. Walter Passmore, who has no rival. Mr. Lionel Brough is a splendid low comedian, and so is Mr. G. W. Anson and Mr. W. Cheeseman, Mr. Arthur Williams, Mr. Huntley Wright, Mr. Fred Wright, Mr. Fred Emney, Mr. Murray King, Mr. James Welch, and Mr. Edmund Payne, and others too numerous to mention. The

"old woman" (first and second) needs no description, nor, we think, does the "chambermaid," who is generally a pert servant or waiting miss. The "singing chambermaid" defines herself as belonging to the realms of comic opera, musical farce, and pantomime. Then there is the "boy," which part, whenever it occurs, is almost invariably played by a girl. Sam Willoughby in the "Ticket of Leave Man" falls to the boy-girl, and, of course, the principal boy in burlesque and pantomime is always taken by a girl or woman. But such parts speak for themselves. The "hoyden" does not exactly fall within the province of the "chambermaid." Certain actresses are specially cut out for such parts and so are chosen—Miss Beatrice Ferrar, for example. There is another line of business, too, that presumably is the outcome or the invention of later dramatists and actors, as far as its extraordinary development is covered. We refer to the "Eccentric Comedian." There are so many on the stage at present, and may be said to include that style of versatile acting which comes of a variety of talents and "touches" to be found in the one individual. Mr. Cyril Maude is a versatile actor who can play "anything" as it were, while Mr. Edward Terry is an "Eccentric Comedian" of the first water though of different genre. Then there is Mr. E. Dagnell. These examples are sufficient to show our meaning. Mr. Arthur Roberts comes into no category —he is a host in himself and nearly approaches the

French Mome. He is all originality, full of "gag," high spirits, and resource. And he is himself—an extraordinary individuality.

Failing a word in place of the foolish "character," and as it is accepted we must accept it too—we must use it. Its range is wide, almost illimitable. It is a kind of combination at times of low-light comedy with a dash of tragedy and eccentricity. The part of Dubosco in the "Lyons Mail" is decidedly of this pattern with all its low brutal cynicism, so is Laroche in "A Man's Shadow"—of course, in these plays there are the doubles played by the same actor—and, to give contrasts, Jim Dalton in "The Ticket of Leave Man," and The Spider in "The Silver King." Purely eccentric parts are such as the word implies, and are not, we venture to suggest, entitled to the term "character." But there is Mr. Fred Terry, a clever member of a clever family, who seems able to play anything, and Mr. W. Mollison. The intention is that the word "character" in this connection carries more than meets the eye. It is open and free and yet subtle. But definition of such a vague term is not easy. Everybody knows what a "tragedy" merchant is. But on the stage at the present time there are no tragedians comprehending the full significance of the Greek and Roman meaning of the word "tragedy" in its natural sense. Coleridge says "Tragedy is poetry in its deepest earnest. Comedy is poetry in unlimited jest." But tragedy needs no explanation; if there be a desire to know what comedy

embraces, George Meredith's "Essay on Comedy" should be carefully digested. And the curious in the former will find "The Idea of Tragedy," by W. L. Courtney, of considerable assistance. Read the criticisms of Hazlitt, Lamb, Lewes, and Henry Morley; read, in fact, all you possibly can dealing with the subject.

Plate 1. **YOUTH.**



Fig. 1.



Fig. 2.

CHAPTER V.

HOW TO MAKE-UP.

Before commencing operations, having had a shave and a good wash, say about an hour previously, the actor will arrange his dressing table without crowding it, with the necessary paints he will require for his particular character, and other needful articles, a list of which we have already given. Be sure that the lights fall on the mirror so that no shadows are created. Some actors use a three-fold mirror, but the ordinary dressing-table looking-glass, and a hand-mirror are more serviceable. Then being all ready, and having undressed to the waist—some dress to the shoulders, but in any case nothing but an ordinary undervest should be worn on the upper part of the body, so that the neck and shoulders can be quite clear and free. However, having undressed according to taste, smear the face with cocoa butter—including the eyelids, ears and neck, to meet whatever collar or costume is to be worn, and then carefully wipe off again. By this means the pores of the skin are filled, and the paint cannot penetrate. The slight greasy surface remaining greatly adds to the ease in spreading the various colours later. *Remember this preliminary is necessary for every make-up.* Now we are ready to start on a very serious part of the work.

1. YOUTH.

Naturally we begin with Youth in the very May-morn of his dawning into manhood, ripe for exploits and mighty enterprises. Characters such as Romeo, Orlando, Bassanio, Charles Surface, Sir Thomas Clifford, Modus, Wildrake, Charles Courtly, Claude Melnotte, Sydney Carton, Sidney Darrell, and George D'Alroy, and all the juvenile and leading parts in modern plays as they are represented at the theatres to-day need very little make-up. All that is really required is to smear the face evenly with No. 2; after this use the Red with discretion on the cheeks, keeping it well up on to the cheek bones and under the eyes, in order to give them a brilliant and sparkling appearance. To add to the effect a little Lake may be placed under the eyebrows, but great care must be taken not to let any get on the eyelids, as that would alter the character and give the appearance of old age. The slightest possible tinge may be put on the chin to brighten and throw up the complexion; under the lower eyelashes line faintly, not too deeply, with Blue or Black—this adds to the eyes and youthfulness of the character, and gives greater expression. But discretion—that is the word—discretion in make-up is most essential. Rather underdo than overdo in the preparation. If the eyebrows are dark and full they are better left alone. If fair, and dark is aimed at, use the Black lining pencil judiciously. But for all other "linings" rely almost entirely on Lake, varied occasionally with Blue. This make-up is for a young man

to use who is going to play a juvenile or juvenile lead. (See Plate 1, Fig. 1.) Should the actor, amateur or otherwise, be forty years of age, or verging thereon, and wish to appear from 18 to 24, and so on, after the first preparation of rubbing the face with cocoa butter, use No. 3 as the groundwork, for that colour tones all wrinkles. Use Red well up into the eyes, on cheek bones, and darken or lighten eyebrows according to colour of the wig. The eyelashes in this case should be well thrown up with Black. Use Blue or Lake for lining. (See Plate 2.)

2. HIGH LIGHTS AND SHADOWS.

The proper understanding and arranging of light and shade of the high lights and the low lights is, perhaps, the most important factor in the success of a make-up, and is only learned after much practice blended with a certain amount of natural skill. By the means and right use of light and shade the whole shape, size, and the character of the face may be entirely changed. Thin cheeks can be made round, hollow cheeks full, and fat ones thin and hollow. And at the same time the real outline of the face is usually materially altered by Nose Paste or any artificial means. Lights and shadows, as a matter of fact and experience, are secured by a full knowledge of lining. Of course the general effect of a high light in making-up, as in painting, is to make the features appear more prominent. As we shall explain

presently, a high light down the centre of the nose makes it more prominent. High lights are sometimes put on with a lighter flesh colour than the ground work—say No. 1½ or No. 2 on No. 3, but White and Yellow are, perhaps, the most effective and reliable. But great care must be used in applying, as they show up more at a distance than when seen close.

Shadows or low lights have the effect of making the features to which they are applied less prominent, and consequently they are used for wrinkles and hollows. For example, a shadow on the cheek causes it to look thin and sunken. Most colours darker than those used for the groundwork may be employed to shade with, the choice depending, of course, upon the depth of the shadow required. Lake is now most frequently used with the best advantage, and this can be toned down so as to produce a very slight shadow; but in various circumstances to suit individual cases, Blue, Brown and Vermilion, for a very fair complexion, and the various shades of red and brown may also be brought into service. Black, however, is taboo. Naturally low lights and high lights should almost invariably be used in conjunction, as the effect of the one will enhance that of the other. A high light on the cheek bones or a shadow above and below will make them stand out, but, and this is a big fact, the employment of the two will have a greater effect. Here again practice is the only rule. Each individual must learn to make-up to suit the prominence or otherwise of his own features.

Plate 2. **MANHOOD TO YOUTH.**



Fig. 1.



Fig. 2.



Fig. 3.

To enable the Amateur to fully understand the value of lights we give the following now, although much of it will be more or less repeated later.

The most frequent use of lights and shadows is, undoubtedly, in the simulation of wrinkles to represent the various stages of age.

For this purpose it will be found preferable to use a paint brush of camel's hair, and each brush should be only used for its own colour. Melt the top of the stick of paint by holding it near the gas and dip the brush into it till it is practically full, press it between the finger and thumb of one hand to remove the surplus colour and to work it on to a fairly broad surface, and with that work in the shadows. For the finer lines, that is to say crow's feet, use the tip of the brush. The paint on the finger and thumb will serve to refill the brush by simply pressing it between them, and when the colour is no longer required it can be removed with a towel. If preferred, however, lining sticks can be used. This is an easier way.

Having settled where the wrinkles are to appear, they should be clearly marked out and the colour toned down by rubbing it from above downwards with a finger till it ceases to exist as a line and appears merely as a shadow. If the shadow becomes longer than is desired (which a little care will obviate) the end can be wiped out with a towel, and the complexion colour judiciously added and toned with the rest of the make-up. The deepest part of the wrinkles should

then be painted, by intensifying the colour there with another touch of the lining paint, and toned in, and then paint the high light above it. It may be laid down as a rule that *no line as such should ever be left on the face.*

The Forehead may be strengthened by putting high lights on the eminences, or the eminences may be painted out by shadows.

The Brows may be made to stand out in a similar manner, or by deepening the eyes.

The Eyes may be sunk by painting the upper and lower lids with Lake, Brown, or Blue, or with a happy artistic mixture of these colours; or the margin of the orbits may be made to stand out by painting high lights over the bones forming the eye-sockets. If both these are done, the eyes will appear still deeper, and the effect may be employed in the representation of illness, producing the wasting of old age. High lights on the lids, it should be noted, bring the eyes nearer the front, but, if employed around the lower lid and shaded below, the effect is one of puffiness of the lid, which is sometimes seen in advancing age, and through dissipation—chronic brandy drinkers "give themselves away" by this sign.

The Temples, for sinking purposes, should be treated with Lake and Red-brown; the shading should deepen from before back, and a high light should mark its starting point. This condition is produced, either by the forehead bones being strongly developed or by a sinking of the temples.

The Nose may be treated in many ways. To make it more prominent, a high light of White paste should be painted down the centre and carefully toned away at the edges. To make the bridge prominent the high light should be placed on it, and a shadow painted just above. To make the nose appear longer, paint a high light on the top of the nasal bone.

The Cheek-bones are heightened by painting them with a high light alone, and this is the simplest way. High cheeks may be made less prominent by using high lights above and below them, or by putting shadows on them.

The Chin is made broader by painting part of the lower jaw with warm colours and slightly shading the parts around. To render it more prominent draw a shadow under the lips and extend the shadow the least bit on each side, adding a high light below it. The Lips and Mouth are fully treated in another place. Work hard on the principles here laid down, and follow what is said in each section, and success should speedily crown your efforts.

3. MANHOOD.

To quote Juvenal:—

> "The noiseless foot of time steals by
> And ere we dream of manhood, age is nigh."

But not so near as not to make a vast difference in appearance. There are certain characters in the drama

which there is no need to attempt to specify as their name is legion and as the author's dialogue will indicate. Some study is needed for these parts, as the ages easily vary from, say, thirty-five to forty-five, or even fifty—at the latter age some men are as well preserved as those ten years their junior. All these points must be kept in view. A few lines here and there make a vast difference. Generally there is some indication in the text as to the exact age of the particular character. For the groundwork rely upon No. $2\frac{1}{2}$ or 3; next put on your wig, and, of course, you must bear in mind the colour of your wig all the time you are choosing and using your colours. Then apply the Red well up on the cheeks under the eyes, and apply a little Lake to the under parts of the eyebrows as in the previous instructions for youth. Then paint two or three, certainly not more than three, fine lines with Lake leading from the outer corners of the eyes in imitation of "crow's feet." In doing this the amateur must remember that if the character is of a light and volatile nature the lines must only be faintly shown; while, if it be of a thoughtful, studious cast of mind, they may be stronger and more clearly defined.

Much may be done in thus lining, as the whole face may be changed by merely varying the direction in which the lines are drawn. In characters of a light-hearted, jovial disposition they should have an outward tendency. In those of a more thoughtful, serious nature they should be drawn downwards, with the addition

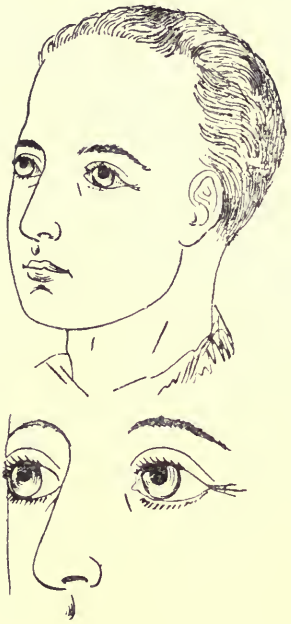


Fig. 1



Fig. 2.



Fig. 3.

of a line leading from the nostrils. A little Red on the chin will be of service, and a little Blue gently toned to give the appearance of shaving adds to the effect. Crêpe hair for the side whiskers, and a moustache must be selected according to the character or the idea that is in the mind of the personator. Impress yourself well with what you want, and do your best to reproduce it on your face and in your dress. (See Plate 3.)

4. MATURITY.

Now as to a youth wishing to make-up for maturity —and youth in this case may include any age from eighteen to, say, twenty-four. At twenty-five many changes take place in the faces of the majority of people—much depends upon the shape of the face. Let us quote Shakespeare to indicate the age we chiefly aim at. Lear says, in "King Lear," "How old art thou?" And Kent replies: "Not so young, sir, to love a woman for singing, nor so old to dote on her for anything: I have years on my back forty-eight." Under the heading of "Maturity" come such characters as King Claudius, Balthazar, Master Walter (in "The Hunchback"), Mr. Hardcastle, Colonel Damas, Fouché, Mathew Pincher and Henry Dunbar. But, as already stated, the age of a character is usually indicated in the text, and in modern pieces the amateur generally gains great assistance by seeing how the part is

presented on the professional stage. Rely, as a rule, upon No. 2 if the wig be dark, and 2½ if white. The groundwork must be 2½ in any case, and after having followed out the same process described for previous characters, put on the wig and make it to that, more or less. Pucker the face well and mark in with Lake all the lines that you can make yourself as nearly as possible. See the faces on Plate 4, and note the gradation from Fig. 1 to Fig. 3, and finally Fig. 4. Line carefully under eyebrows near the nose, with Lake of course, and tone down gently with your fingers. Then mark the "crow's feet" under and at the side of the eyes. Do the hollows of the eyes very gently with Lake, smoothing down all the time, as well as, slightly, the under parts of the eyebrows, and one or two lines just over the inside of the nose. Observe men of the age you wish to represent and take note of their "crow's feet." The best art is to conceal art, and, therefore, go to Nature first and slightly exaggerate afterwards. Then mark the lines at each side of the nose down to the mouth and also mark faint lines from the corner of the mouth; indent the lines with care. Then put lines round the chin to bring it into prominence. Put a little white on upper lip, if no moustache is worn, as this makes the lip deeper and ages it. If a white wig is worn use white wig-paste. With the same paste bring the eyebrows forward by combing out gently. Put the Lake lines low down under the eyes as they throw the eyes up and an idea of

Plate 4. **MATURITY.**



Fig. 4



Fig. 1



Fig 2



Fig. 3.

age is secured. Use crêpe hair for side whiskers according to the colour and general finish of the make-up.

These same remarks apply to a man of thirty, with the slight difference that in small details the make-up is accentuated by a little heavier lining. The wigs usually worn for this class of character are called "slightly" or "half bald," and in selecting one great care should be exercised to see that it fits well. Nothing spoils a good make-up so much as a bad-fitting wig. Wigs nowadays are, however, made almost perfect, and half-wigs—wigs that only cover part of the head, and are finished by using the necessary colour wig-paste on the natural hair at the back to carry on the continuity are very useful. These half-wigs, together with the toupee, are of great service on the stage.

5. TO FIX THE WIG.

To fix the wig we take some hints from a well-known authority who has had as much experience as any man in the profession. Hold the wig between the index finger and thumb of each hand by the tabs at the back, and bending the head slightly forward, pull it backwards till the hindmost edge comes into the nape of the neck, and so covers your own hair. And oh, do be careful about this. If your own hair is dark and the wig is fair, the sight to the audience when you turn round is not only hideous, but inclined to cause that hilarity which you are, or should be, most anxious to avoid. If your own hair

shows at the sides of the wig, it must be coloured in to match by means of grease paint or mascaro, to darken the powder. If the wig be made with a join, it must be coloured to the complexion, and this is done by rubbing it well with grease paint of the required tint, and then powder it well and brush off with hare's-foot or puff, and toning it till the line of junction disappears; with a very little patience this can be done so as to defy detection even at a short distance. It is advisable if there is any likelihood of the wig slipping, to fasten it to the forehead by means of spirit gum. On the forehead, where the join will cover, paint a line of spirit gum half an inch wide, and when the spirit has evaporated put the wig on, and with a towel press the artificial forehead close to the skin and then proceed to hide the join as described above.

The advantages of waiting till the spirit has evaporated are that it does not soak through the join and discolour it, and that there is little chance of its slipping round, as would be the case if the forehead was wet with it. This method, by the way, of using spirit gum is especially useful when putting a moustache or crêpe hair on the face, and its advantage will be found when the time comes for removing the same.

Another way of fixing the wig is by pushing a hair pin through the wig into the natural hair—a practice with most ladies who have to wear wigs—or by putting a long pin through the crown of the wig and twisting it round till it begins to tighten your own hair, and

then fastening by pushing it through the scalp of the the wig again. If the wig is made without a join it is sometimes found better to put it on when the make-up is finished.

6. OLD AGE.

Old age, to be paradoxical, comprises many ages, and the actor and the amateur have to fall back upon common sense and discretion—blessed word—in making up for the characters. They may vary from sixty to ninety—though the latter age is not often reached in pieces. Still there is Old Probity in the "Chimney Corner," and there is a piece called "100 years old," in which the late Mr. Edward Righton used to act. Then, of course, there is Dr. Conan Doyle's "Story of Waterloo," in which Sir Henry Irving is so magnificent as Sergeant Brewster. But let us take the well-known characters in the drama as examples of age: King Lear, Virginius, Richelieu, Sir Peter Teazle, Sir Anthony Absolute, Sir William Fondlove, Dr. Pangloss, Polonius, Old Adam, Triplet, Daddy Hardacre, Colonel Challice, Rip Van Winkle, Louis XI. Now, to present these characters fairly correctly is no easy task. Old age has so many aspects and so many variations, and the actor amateur or otherwise must not blindly undertake to enact a part of this kind without fully recognising the responsibility. Prepare the face as previously stated for other parts, and use either No. $2\frac{1}{2}$ or No. 3 or 5 or 6 for groundwork No. 3 only if the character is somewhat of a swarthy

nature. In most cases depend upon No. 2½. Then put on the wig and make-up to that, joining it and wearing it exactly as indicated in the last note. Note Plates 5 and 6 and follow the figures carefully. If you can get a photograph or picture of an old man whom you think conveys your own conception of the part you are going to play, keep it in front of you and make up as nearly as possible like it. Do exactly the same as for Manhood with the eyebrows—use some Grease Paint on them and brush well forward. Well colour up with Red, and tone to desire on the cheeks with a faint tinge on the eyelids. Use No. 5 for the hollows of the eyes and line with a slight mixture of the same number with Lake. Then mark three or four fine lines leading from the outer corners of the eyes, three rather broad ones from the inner, and one from the outer corners leading down towards the cheek bones, two or three fine ones on the eyelids, and one or two under the eyes. (See Fig. 1, Plate 5.) If there is found any difficulty in blending No. 5 and Lake for the previous lining use No. 5 first and tone with the Lake afterwards. Now make three lines in between the eyebrows with Lake, one exactly in the centre which should be darkest, and one on each side of it leading over towards the eyebrows—four or five on the forehead well shaded, and three or four on the temple, curved round to meet those on the forehead. See Fig. 2, Plate 5.) Next draw a curved line, Lake still, leading from the nostrils towards the corners of

Plate 5. **OLD AGE.**



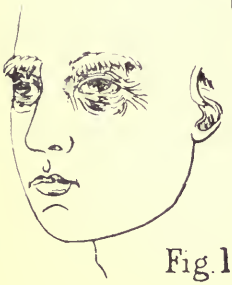


Fig.1



Fig 2



Fig.3.



Fig.4

the mouth, also one leading from the corners of the mouth; darken the hollow in the centre of the upper lip—Brown will be found useful in conjunction with No. 5 for this purpose—also the hollow under the lower lip. and make a slight line with Lake on either side of the upper lip, about half way between the centre of the lip and the corner of the mouth; this gives the lips a "pinched in" appearance. (See Fig. 3, Plate 5.) The amateur, by the way, will find that, by puckering his face and pinching it in at the various points, he will create lines which come into old age, and these can be painted in accordingly.

Next three curved lines of Lake or Chrome should be marked on the face leading down under the jaw-bone, also three round the throat and one round underneath the chin, and darken the hollow of the throat. (See Fig 4, Plate 5.) If no hair is worn, put a slight colouring of Blue on the chin and upper lip; then finish off with Blanche Powder, using it gently. The hollows of the cheeks may be accentuated by a discriminate use of Red and Chrome Take special heed of the changes of make-up as shown on Plate 6.

7. LOW COMEDY AND CHARACTER PARTS.

To be a humorist on the stage is no laughing matter If you are blest with a full sense of the humorous side of things. and can see the jokes without letting the audience think you see them, then the makings of a low comedian are about your personality

somewhere. And if you can act low comedy you ought to be able to make-up low comedy. It should be almost an instinct with you. Don't imagine in the guilelessness of your youth that a scratch wig, a red nose, and a white hat (with a black band) are all that is necessary for a comic part. The days of the over-rouged nose and cheeks are over. To instruct anyone how to make-up for low comedy parts is almost impossible. There are traditions and traditions con-concerning comic old men and comic young men, Innkeepers, Stablemen, Policemen, Beadles, Baillies, Dog Fanciers, Costermongers, Mr. Micawbers, and Mr. Mantalinis—classes that abound and flourish in the literature of the stage, because they are to be found so frequently in real life. For comedy characters the young actor or the novice cannot do better than study human nature. It is full of comicality and laughter if you know where and how to look for them. The general preparation in make-up must be followed as suggested in the previous divisions. Perhaps a few "dont's" will prove better than any downright instructions. Don't, then, use too much Red on the nose and cheeks. Don't put a lot of Red on the forehead. Don't use too much Blue for the chaps and chin, and Don't line over elaborately with Black. Even the most comic character can be made up artistically. You, of course, will follow out the groundwork and lining according to the age of the person you have to depict. The directions have already been given. For

Plate 6. CHARACTER OLD MEN.



Fig. 1.



Fig. 2.

comic parts the make-up can be made most characteristic by little touches—by carefully noting peculiarities and eccentricities of people one meets every day. Don't exaggerate too much. Keep within the bounds, but if you can get a curious, bewildered, or puzzled expression on your face, do so. (See Plate 7, page 53.) There is now no special make-up for special parts. At one time a lawyer was nearly always made up in one way—pale face, iron grey whiskers, and a half-bald wig. Lawyers are men like the rest of us, and they are as diversified in appearance as men belonging to any other profession or calling. Note, by the dialogue what kind of man he is that you are called upon to play, and make-up accordingly. Take advice from the "Manhood" and "Maturity" sections, and use your own ideas and discretion. Having studied the various make-up directions already given try to invent new lines and new points for yourself, for in low comedy and character parts the Amateur and the actor have the largest scope, the best field, and the most chances of exercising their originality. There can be no hard and fast rule for making up even the best known characters in the old comedies. So much must depend upon temperament and personal peculiarities. A stoutish man would make-up entirely differently from a slim or thin man. These things are obvious—but, unfortunately, it is the obvious that so often escapes the attention of the theatrical Amateur and Beginner. These remarks apply in equal degree to

8. CHARACTER PARTS.

As a rule, the dress and general appearance of a strongly-marked character are fully described by the author of the play, either in the directions given for the first, or by the remarks of the other characters in the piece. The amateur should, therefore, read the play carefully and study the part well, so as to get an idea of the age, complexion, nature, and disposition of the individual he is called upon to impersonate. Then having decided under which heading he comes, make up accordingly. Practise, we repeat, and practise, and yet again practise before the night of the performance, and your make-up will be worth considering. These observations should be taken to heart and mind by all, including the ladies. If a young actress determines upon low comedy, she, with certain modifications, must follow out the instructions given for the male amateur. She must not over-elaborate —she must not under-elaborate, because it spoils her pretty face, or makes her look "horrid" and old. If she is going to play a comedy part or an old woman it is useless merely to dress it dowdily or quaintly. She must make up her face to fit the part, and she must walk and pose to fit the part. She must also forget all about her charming self, and remember only that she is representing an individual in a mimic scene for the time being, and that all her soul for the nonce has gone forth into the art of the performance. Let the gentlemen note these things as well. Nothing



but perseverance and patience are needed—only keep on applying the prescription. (See Plate 8, Fig. 4, page 66.)

9. SAILORS, SOLDIERS, AND COUNTRYMEN.

For characters of this description use as the groundwork No. 3 or No. 3½—the latter always for sailors. Use the Red firmly, well up on the cheek-bones and under the eyes and all over the face and throat with discrimination, and in order to impart a healthy, sun-

burnt appearance, also under the eyebrows, and put a high colouring of Red on the cheeks. Next paint a Brown or Blue line under the lower eyelashes. (See Fig. 1, Plate 1.) Use a little Blue on the chin and throat, touch up the eyebrows with Black, and mark the lines about the eyes, forehead, mouth, etc., according to the age of the character to be impersonated, for which see the previous instructions. Plenty of Red may be used if it is well-toned and powdered down. Read and digest the chapter on High Lights and Low Lights. Make the eyebrows firm and prominent.

10. CLOWNS.

To make up for Clowns, first comb the hair well back behind the ears; then take a small portion of the White Grease paint, and smear all over the face by degrees, very carefully leaving the lips quite bare. Cover the face, in fact, with the White Grease, and also the throat and neck, taking care that the ears both inside and out and immediately behind them are well and evenly covered. The skull cap, which takes the place of the wig used by other characters, and is made precisely the same as a wig's foundation, with springs, etc., should now be adjusted and the line on the forehead, where it joins, carefully and neatly toned with White wig paste—the fingers are excellent assistants in smoothing down—in order that it may not be visible. Powder the whole with Blanche or Violet Powder. Each

clown naturally has his own special way of treating the face after it has been covered with White paste with regard to the red patches, etc.; therefore no set rules can be laid down as to their shape or number. Try to be original, that is all. For the eyebrows, etc., use Black. This can be heated in a metal spoon and applied with a camel hair brush. This is much the easiest way of getting the best and quickest effects. Besides which it is not affected by perspiration. For the lips and patches use Red. A little, very little, Red, by the way, under the eyebrows—Rouge gives a good effect. Use the Red heavily for the lips. Crescents and stars are the most common face decoration with clowns; but get hold of some old pictures of famous clowns and make a happy choice.

For Pantaloons use the same complexion as for Clowns, but line with Blue or Brown. The wig is, of course, white. The Pantaloon invariably wears a beard, but no moustache.

CHAPTER VI.

NATIONALITIES.

Let us consider the peculiarities of the various races, starting with the English. As a rule, the English are like the Ancient Celts, fair of skin, with blue eyes and blonde hair. But, as Professor Huxley has pointed out, a dark type is also in evidence. The fair type, however, is much more numerous, and, consequently, is regarded as the true one. Therefore, for the complexion use Nos. 2½ or 3 with fair hair or wig. Young soldiers and sailors may rely upon No. 3 in the ordinary way; the latter either wear beards or are clean shaven—there is no half measure. Soldiers except they be Sappers or Miners, only wear a moustache—the latter full beards. For middle-aged soldiers or sailors No. 4 may be mixed with some orange Chrome; the "lining" may be done with Lake or Blue, but the former is the most dependable. For powdering, Fuller's Earth is recommended.

Costermongers, being usually sallow, may be made up from No. 5 slightly tinged with No. 8; heighten the cheek bones with Yellow or No. 5½, and if a beard is not worn—as a rule a coster either wears a small moustache or is dirty shaven—Blue the upper lip and chin. A good plan is to paint the eyebrows the reverse

way to make them look thick, and wear a "scratch" wig. Powder with Fuller's Earth.

SCOTCHMEN.

The northern inhabitants of Scotland are, as a rule, fair or sandy haired, with florid and freckled complexions. But there are many exceptions, and some Scottish men are as black as night, with dark beards and beetling eyebrows. For the complexion groundwork use No. 2½ if fair, if sandy or dark No. 3. Apply a slight coloring of Red to the face and throat well smoothed down with a strong colouring to the cheeks well up under the eyes. Wear a wig according to character and taste. Should the person cast for a fair Scotch character happen to possess a dark moustache or dark whiskers, and at the same time not feel disposed to shave them off, they may be easily made fair by simply rubbing them well with Nos, 1, 2, 2½, 3, or 3½, according to colour of hair or wig aimed at. Powder with discretion. Watch the effect in the glass all the time. The eyebrows must also be treated in the same way. Finish by painting a Chrome or Blue line under the eyelashes or fall back upon our old friend Lake. If "carrots" be the colour required, blend No. 2½ with Red until the right shade is secured. If the character is that of a middle-aged or old man, follow the directions in regard to lining given under the head of "Maturity" or "Old Age," making the lines at the corner of the mouth rather strong.

IRISHMEN.

An amazing statement is the following, made in a certain work dealing with the subject of Make-up: "The Irish resemble the Highlanders of Scotland, and, therefore, have a very fair complexion and light brown hair; their eyes are generally light." This is quite wrong. As a general rule the Irish cannot be classed as to complexion. In the west they have black hair and wonderful dark blue eyes; in the south they are both red of poll and black; in the midlands they have dark hair and hazel eyes; in some parts they have darkish brown hair with a golden tint or tinge, and liquid blue or brown eyes. As a matter of fact, the Irish have the most beautiful eyes, for variety, in the world. In every way an Irishman is a complex study: witty, quick, alert, fiery and passionate, good-natured and generous. But of course there are bad Irishmen also. For characters such as Rory O'Moore, Tom Moore, Handy Andy, Myles-na-Copleen, Barney Dwyer, Larry Hoolagan, Shaun-the-Post, and Con all that is really necessary is to make No. 3 the groundwork. Light up the cheeks, well border the eyes with Red, and powder afterwards with Fuller's Earth. Line with Lake, but under the lower eyelashes line with Black. Touch up the eyes a little—the Irish have nearly all dark eyebrows and lashes, even when the eyes are blue or grey—with Black, and put a little Blue on the chin and throat. Curly wigs are the best, and a little bit of whisker each side of the face. Generally the upper

lip is shaven. For Priests wear a white wig and paint the lines about the eyes and forehead according to the directions given for "Maturity" and "Old Age."

For strongly-marked characters, such as Shan Dhu, Black Mullins, Michael Feeny, and Harvey Duff, make No. 3 the groundwork (the clever hand may experiment with Nos. 5 and 10). Heighten the cheek bones well with Chrome. Line with Lake or Chrome, making a strong line under the lower lashes. Hollow out the eyes with Lake. Powder well. Do not use any Red, as paleness is aimed at. If a dirty beard is required, get some chopped horsehair, and after using spirit gum on the chin to the shape of beard desired, dab the hair on gently and a fine effect is secured. False eyebrows may be worn if the natural ones are not very heavy; give them a "beetle-browed" appearance. (See the article on Eyebrows on page 76.) The wig, of course, should be black, and side whiskers may be worn. If horsehair is not procurable for the chin, by the way, use Blue with discrimination, and also on upper lip with just a dash of white in the centre. (As to the Nose consult page 92.)

FRENCHMEN.

Please to remember that the English stage Frenchman, with few exceptions, is not a bit like the genuine article, any more than the French stage Englishman in the least resembles that individual. The French, who

prate so much about art, as a rule are far behind the English and the American conception and development of true characters in the drama. Here and there great artists have appeared and still adorn the French stage, but for all-round completeness for make-up for scenic display and mounting the French theatre is years and miles behind the times There is not one playhouse in Paris that can in any way compete with the method and the manner of the work done at the Lyceum, Her Majesty's the Haymarket, and, in another line, the Gaiety or Daly's Theatre. It is the same with acting. Every Frenchman is a born actor. That is a truism. He is acting all his life In his daily converse he speaks with his hands, his shoulders every part of him, and when he gets on the stage he does the same. Englishmen outwardly are colder and less fantastic, but when they tread the boards, the majority, taking the *tout ensemble*, can give the French points and then beat them This is not insular prejudice—it is truth. When you get the chance go to Paris and visit all the theatres and judge for yourself. The French stage is crowded with conservatism and superstitions. As to the representation of an Englishman in the Parisian playhouse—well, it is a sheer caricature, an absurdity invented in the fifties and sixties. He always has two tusks to represent prominent teeth in the front of his mouth: he wears his hair parted down the back of the head and his face is adorned with Piccadilly weepers or Dundreary whiskers. And

thus the French stage advances. Still, we must not forget our own shortcomings. The Frenchman on the London stage has almost invariably been burlesqued in gait as well as make-up. A close cropped wig, a goatee, or Imperial, and a moustache with curled tips contrived by the aid of cosmetique; blue cheeks and heavy eyebrows. Now the Imperial in France has long gone out of fashion. It is quite the exception. Frenchmen wear beards or moustaches, and unless connected with the dramatic profession or the law a clean shaven face is a rarity amongst them. "In France," says a well-known writer, "there is a northern race, tall in stature, with fair hair, light eyes, and oval head, occupying about a fifth of the country; while south of the Loire the people are for the most part of comparatively low stature, with dark hair and eyes, and round head, their area being about three of the total space. Between these regions there lie a mixed people." They are polyglot, these, in all things. There are red-headed Frenchmen as well as black-haired. If the latter is selected, for the complexion go to No. 3 or No. 10. The hair should be dark brown or black, short, and well brushed from the forehead, without being parted, or parted in the middle, and brushed on the forehead and away from the temples. Moustache, and *no* Imperial, or close whiskers and a short beard. Line according to age. For a fair man go to No. 2½ for the groundwork, and powder well. Use the Red with care. Most Frenchmen are somewhat pale, and perhaps a trifle

yellow. Don't forget that the Frenchman really differs very little from the Englishman, except that he frequently dresses extravagantly. He exaggerates or accentuates too much. Of course, there are certain characters such as Count Glorieux, Pygmalion Bonnefoi, Achille Talma Dufard, and Victor Dubois, in which a great difference is observable. Use the Red well up on the cheek bones and under the eyes. Line with Lake under the lower eyelashes and do it firmly. Darken the eyebrows with Black, making the centre part the lightest, in order to give them an arched appearance. Wear a slight moustache, with the ends curled, and, perhaps, a slight Imperial and a good character wig. The perruquier will assist you in this department. Some Frenchmen, generally of the lower order, grow very heavy moustaches, and have "beetling brows," and the complexion is darker and sometimes ruddy. Tone all characters well with powder.

GERMANS.

In "making up" for Germans, who are generally fair, choose the invaluable No. 2½ for the groundwork. The Red for the cheeks and Lake or Blue for the eye linings (See Fig. 1, Plate 1.) if the character is that of a young man, wear a fair wig, not too short, with the hair well combed behind the ears. If a Professor or Doctor is allotted to you, wear a half-bald wig and a heavy grey moustache, or be quite clean shaven. Make

the eyebrows grey; put a little Blue on the chin, and paint the lines about the eyes and forehead, etc., according to the directions given for "Maturity" or "Old Age." In certain parts spectacles will be necessary, and also a long wooden pipe or a cigar. The Germans are great smokers. Tone down the make-up, as usual, with powder. There are, however, in the South among the High Germans a swarthier type with dark hair; but on the stage the fair type is generally made representative of the nation.

THE AMERICAN.

The American is not very far removed from the Englishman—the English, with the Dutch, were the first settlers, notwithstanding that the country was "discovered" by a Spaniard—Columbus. But there have been many intermarriages with the Indian and other tribes or nationalities. This has produced the pronounced high cheek-bone and the short chin and nose which are distinctive marks with many. Be careful, however, not to exaggerate. Some Americans have German, Scotch and Irish blood in their veins, and these points must be well considered. Between an English gentleman and an American gentleman, as a fair rule, there is scarcely any difference. For the groundwork rely upon No. $2\frac{1}{2}$ or No. 3, and make up just the same as you would for an Englishman. Many wear goatees, but most men only a moustache. The beard is not a very great favourite. It is perhaps only in strongly marked

characters and low comedy that anything like a difference should be made. For low comedy parts all that is necessary is to get the groundwork from Nos. 2½ or No. 3—the latter for preference. Line well with Lake or Brown. Make the high lights strong, and use Red on the cheek-bones, pronounced, but not largely spread. Confine to the prominent bone. Wear a wig with longish hair; no moustache, but a goatee or tuft on the chin. For pale or sallow complexioned men make up as usual, but tone down very much indeed and import a little yellow in the whole scheme. For a dark American use No. 3, and wear a wig with longish hair, unless the character is a gentleman, then get a close cut wig or use your own hair. Darken the eyebrows with Black and line with Lake. A tuft on the chin too, and see that you fit it close to the lower lip. No moustache, unless it be for an educated man of position or means, then a moustache only. Make the eye lines strong, and give the lines for the mouth a downward tendency. Make up according to age as per previous chapters.

THE WELSH.

In South Wales the brunette complexion and black eyes are common, though of course there are parts where the blonde predominates. Hollowness of the cheeks and a sudden sinking in below the cheek-bones is often met with. In speech the Welsh are bold, and have a good gift of words. "They are," says the

author of the "World's Inhabitants," "inconstant, mobile; they have no respect for their oaths, for their promises, for the truth. . . . They are always ready for perjury." Surely this is "flat burglary?" They have great fondness for music. Make up according to age, as per previous chapters. The beard is greatly affected, though in some parts the face is clean shaven, with a rope of hair round the face and under the chin.

THE JEWS.

From a work by the late C. H. Fox on "Make-up" we extract the following:—"The Jews have assimilated in physical characters to the nations among whom they have long resided, though still to be recognised by some minute peculiarities of physiognomy. In the northern countries of Europe they are fair. Blue eyes and flaxen hair are seen in English Jews; and in some parts of Germany the red heads of the Jews are very conspicuous. The Jews of Portugal are very dark The typical Jew is, moreover, generally made up dark" (London is full of such Hebrews—study them). The complexion, says the same authority, should be made from Nos. 2½ and 10. High light on cheek-bones and on the bridge of the nose, or that feature may be made larger with nose paste. Lips rather full. Dark Brown or Black hair. Beard and moustache to match. Not many Jews shave clean. Powder well with Fuller's Earth.

Plate 8. **LOW COMEDY AND CHARACTER.**



Fig 1



Fig 2



Fig 3



Fig 4

Here is another way. Compose the groundwork of No. 3. Use Nose Paste for the nose. Chrome for the high lights to throw up cheek-bones—right up on top of cheek. Use the same colour for lining, but not so heavy, and line according to age. Beard and moustache, or only the latter. Do not put any grease paint on the part where the beard and moustache are fixed, as the spirit gum will not stick. If no beard is worn use Blue for chin. Mark the sides of the nose with Lake to make it more prominent. Make a line right up centre of nose with Chrome—just one streak, as that will throw it up under cheek bone; use a mixture of Blue and Lake and apply carefully. Lake for hollowing the eyes. Black for eyelashes. Powder discreetly.

THE MONGOLIANS AND CHINESE.

"These," says Dr. Schott, "have a tawny hue and black hair; broad face, flat nose, projecting cheek bones, and long narrow orbits of the eyes." Complexion No. 10. To make up for an average Chinaman use Nos. 5 and 6 well mixed. Rub the natural eyebrows well with Joining Paste and press down so that they are hardly visible; then put on and join the skull cap with pigtail attached. In order to give the eyes an almond or elongated appearance paint with Lake a strong line leading from the inner corner of the eyes, and one under the lower eyelashes, continuing it out beyond the outer corners of the eyes; also with Lake

make the hollows of the nostrils larger. (See Fig. 1, Plate 8.) Darken the hollow in the centre over the upper lip and paint with Black, or affix false eyebrows in the position shown in the same illustration. The hands also should be coloured to match the face. The finger nails are worn long, and the women stain theirs red.

THE JAPANESE.

We cannot do better than quote from Carl Peter Thunberg, the Swedish traveller: "The Japanese are of a yellowish colour. Their eyes are oblong, small, and deep sunk in the head, of a dark brown or black color; and the eyelids form in the great angle of the eye a deep furrow, which makes the Japanese look as if they were sharpsighted, and discriminates them from other nations. The eyebrows are also placed somewhat higher. Their heads are in general large and their necks short; their hair black, thick and shining from the use they make of oils. Their noses, although not flat, are yet rather thick and short." Mr. G. T. Bettany says they have a "yellowish complexion, prominent cheek-bones, black hair and eyes, small nose, scanty beard, and slightly oblique eyes. The nobles and military caste are fairer, with longer heads and higher foreheads, an aquiline nose, thin lips." They are a most intellectual and go-ahead race, and are rapidly advancing in European civilisation. In Japan the men shave the front of their scalp and coil

the remainder of their hair at back. Women wear all their hair, which is partly raised in front and partly dressed in an elaborate chignon secured by pearl pins, and made smooth by a bandoline. There are two uniform partings on the right and left. They paint and powder very extensively, except when they visit Europe. Some of the women are very *petite* and beautiful, as witness Madame Sada Yacco, who, with her husband, Otojiro Kawa Kami, and Loie Fuller have presented Japanese plays in London, America, Paris, and all over the world. The costumes are very elaborate and handsome. For the complexion use No. 6½ and powder with Fuller's Earth.

THE SPANISH.

The Spaniard, like the northern African, is of moderate height, generally slim, and has a brown skin; he closely resembles the Portuguese, but is handsomer, though not so tall or large. The upper classes have a very distinguished manner, and usually wear a moustache and small well-trimmed beard. The lower classes have high cheek-bones, slightly arched eyebrows, and generally wear side whiskers. The women, as a rule, are brunette, though the blonde type is not absent. They are almost invariably short of stature, have large ravishing eyes, veiled by thick lashes; a delicate nose, and well-formed nostrils.

THE PORTUGUESE.

There is little essential difference between the Portuguese and the Spaniards; yet the former are more strongly marked in two points through the infusion of negro and of Jewish blood. The Portuguese are less handsome and dignified than their neighbours, but they are an industrious race, and could teach the Spaniards many lessons. They are quicker speakers, and, indeed, are among the fastest speaking people in existence. The women are sallow, and inclined to be fat and full; have very fine dark eyes and beautiful long hair.

The features of both men and women are frequently irregular, the nose retroussé, and the lips thick. The complexion is rich, but the northern peasants are swarthy. Black hair and eyebrows.

For the make-up of the two races the groundwork for the complexion should be composed of No. 5, with a little of No. 10 mixed. Powder carefully with Violet or Fuller's Earth.

THE WALLACHIANS

are well made and robust. They have oblong faces, black hair, thick and well-arched eyebrows, bright eyes, small lips, and white teeth. Consult the "World's Inhabitants." For the complexion rely upon No. 4 and well powder.

THE ITALIANS.

There are two classes, very distinct, in Italy—the upper and the lower. The aristocrat has a light elegant figure, with fine handsome features and dark brown or dark blue eyes. The face is intellectual and full of expression. The complexion is dark, with black hair and eyebrows. In the ancient Italians the head is rather large, while the forehead is somewhat low. The nose, divided from the forehead by a marked depression—an indication of the national love of music —is aquiline; the lower jaw is usually broad, and the chin is prominent. The lower classes are of coarse fibre, generally short and thick set, with legs and body not quite in physical proportion. The class we see in the London streets grinding organs and vending ices are somewhat averse from the use of soap and water. They are not a clean people—those of the lower stratum. No. 3 (for the swarthier No. $3\frac{1}{2}$), or No. 3 mixed with No. 10. Fuller's Earth, with a little Chrome powder mixed, is good for finishing off.

THE GREEKS.

The ancient Greeks considered a low forehead as a mark of beauty, and the hair was consequently well brushed forward. The modern Greeks do not possess, except in odd instances, the classicality of feature of the founders of the nation, but they are proud, factious and also fractious in temperament; they are emphati-

cally courteous and good company. The Greeks still rank high as regards personal appearance among the European peoples. Rather dark complexioned, finely formed oval faces, with sparkling eyes, well shaped nose, rather small hands and feet, the Greeks possess a sufficiently striking personality. The men in former times universally wore, and still do in the majority of cases in their own country, the skirted costume, which somewhat resembles the Scottish kilt. When they visit northern Europe, however, they dress in the habit of the English or the French. The women are very good looking, and wear a long kerchief over their head, gracefully folded, and often most elaborately decorated, and embroidered dresses with long sleeves. For the purpose of make-up use Nos. 1 and 10 mixed, and remember that the modern Greek possesses a high forehead; there is a somewhat wide distance between the eyes, with the slightest possible depression at the top of the nose, this last straight or slightly aquiline; large eyes, opening widely, and surmounted by scarcely arched eyebrows, a short upper lip, noting lack of ambition; a medium-sized mouth, delicately cut, and a prominent well-rounded chin. The hair is black. For powdering use Fuller's Earth.

THE EGYPTIANS.

Fox very rightly declares that there are three classes of Egyptians of modern times, but a word about the

ancients cannot fail to be of value in determining the development of the races. The Egyptians, then, of the great time of the Empire and the monuments were of a different type from the still older people. They had oval faces and were round headed, not long headed, with small foreheads, large black eyes, long straight noses, somewhat full lips, small chins, and black, crisp, coarse long hair. The men had dark brown complexions; the women were lighter, ranging from olive to rose pink. The changes have occurred through marriage and intermarriage, and for the purpose of make-up it may be stated that at the present day the Ethiopean type is distinguished by a prominent jaw, a broad, flat nose, and protruding eyes. The complexion is almost black and the hair woolly.

With the Indian type the nose is long and narrow, the eyelids are thin, long, slanting obliquely from the top of the nose towards the temples; the ears are set high in the head: the body is short and slight, and the legs are very long.

The Berber type, to which the modern race belongs, has a broad forehead, a rounded chin, full cheeks, a straight nose with strongly curved nostrils, large brown eyes. a narrow mouth, with thick lips and white teeth, high projecting ears, and extremely black beards and eyebrows. The skin is a dull red colour, and the hair is black and generally curly. (Consult Lane's "Modern Egyptians.") For the complexion make No. 10 the groundwork, heightened according to colour, and com-

mit to memory what we have said before in regard to hair, etc. Powder and tone with Fuller's Earth or Light Brown.

THE PERSIANS.

This race, says Figuier, "possess a great regularity of features, an oval countenance, luxuriant hair, large well-defined eyebrows, and that soft, dark eye held in such high estimation in the East." And, referring to G. T. Bettany, we learn that they are tall, handsome, and rather fair, with black hair and large brown eyes. The nose is almost straight, slightly aquiline; the lips and chin of medium size, the latter covered, in men, with a luxuriant, black, silky beard. The women over-paint themselves, and tattooing is largely practised. (See "Land of the Lion and the Sun," by Dr. Wills.) For the complexion use Nos. 5 and 10. Hair and whiskers as described, and powder with Fuller's Earth or Light Brown.

THE RUSSIANS.

To rightly understand the inhabitants of that vast Continent controlled by the "Czar of all the Russias," one must read intelligently, and go to such authorities as the editors of the "Races of Mankind" and the "World's Inhabitants." Generally speaking, the Russian gentlefolk are highly educated and cultured, and in appearance are much like the average English

of good society. The commoner classes, the Slavs and the Cossacks, have strongly marked individuality, which cannot be explained here, as sufficient space is not at our command. Nor can any set rule for make-up be set down. The young actor must study the particular type he has to play, and use his own perceptive qualities in the disguising of his features. Generally the groundwork, however, should be No. $2\frac{1}{2}$, or No. 3, and No. $3\frac{1}{2}$.

THE HINDOOS.

Hindoos have small hands and feet, a high forehead, black eyes, well-arched eyebrows, fine black hair, a more or less brown skin, which in the South of India, and particularly among the lower classes, is sometimes black. Among the higher classes the skin is much fairer. The hair grows plentifully on the face, and the beard is frequently brushed from a centre parting. For the complexion use No. 10, with a slight blend of No. 5. Black hair. Powder with Fuller's earth or Light Brown.

CREOLES AND NEGROES.

In making up for characters that require a dark rich complexion, such as the Chevalier St. George Antony Latour, Henri de Neuville, and similar characters (Octoroons and Creoles are very similar), mix No. 8 with Chrome and put on lightly. Use Red for the

cheeks. Use Black for the line under the eyes and for the eyebrows and shade with Lake. A black wig and moustache should be worn. Special care is required and the usual attendant from the perruquier's at amateur performances had better be consulted. For the real half-black or negro a light groundwork can be used, and Prepared Burnt Cork, softened with wig paste in the palm of the hand, should be well rubbed over the face, throat, and neck. Apply Red firmly to the cheeks and well up under the eyes to give them a sparkling appearance. Use some Lake under the eyebrows, over the skin of the ball of the eyes. Wear the ordinary curly wig. If the character is that of an old negro the lines about the eyes and forehead, etc., must be done according to the instructions given under the head of "Old Age" strongly, yet at the same time neatly, with Black before applying the Burnt Cork or special preparation of grease paint, which is better mixed by the actor himself. In putting on this complexion care should be taken not to put on too much, as an old negro is much paler than a young one. The wig and eyebrows should be white, and in the event of the character dying, as in the case of Uncle Tom, put a little Lake on the lips and a little Red on the cheeks. Some White under the eyes with Red in corner near the nose adds to the effect. Of course in all cases the hands must be made up to match the complexion, but in a trifle lighter shade. For ordinary purposes, however, for the complexion rely

upon No. 10 mixed with Black. The negro face, as a rule, is dark brown, not black. The hair is black, short, crispy, curled, and coarse. Moustache and whiskers very little and scant. Powder with Dark Brown.

NIGGER MINSTRELS.

For the complexion Burnt Cork rubbed in with vaseline or cocoa butter. Paint the lips with Carmine or Lake, and put a little of the latter on the cheeks and round the eyes. The wigs must be worn according to taste and character. There are several sorts to choose from. The wig in these cases is always put on last. Over the shirt, which you put on first, wear an overall ballet shirt which, when you are fully made up, you can easily take off.

INDIANS AND MULATTOES.

To give the face that rich tawny colour so characteristic of the Red Indian, the best groundwork is found in No. 8. Paint the eye lines with Black according to age, and use Chrome on the cheek-bones. Lake and Chrome blended will be found of great service in the hands of the skilful manipulator. Tattoing must be done according to fancy with Red, Blue, White or Yellow, or with combinations of these colours. For Moors, such as "Othello," Chrome is the

most reliable for shading, blended with a little Lake on a ground composed of No. 8, or mixed with No. 5.

NEGROES.

To make up for a negro the young performer will find all particulars under "Creoles."

STATUARY.

White paint is necessary for all statuary parts, though ladies may prefer Blanc de Perles. For powder, Pure Oxide of Zinc should be used and dabbed in with flannel made into a pad or ball. A white "marble" wig should be worn, and if a beard or moustache is required it and they must be made of the same material as the wig. Paint the eyebrows white, and to throw them up put a faint shadow—Blue or Brown will be found the best—above and below them. For drapery, Crêpe de Chine will be found the most effective material. Where the legs are shown white tights, thickly powdered with Plaster of Paris or Oxide of Zinc, should be worn.

For Statuary the amateur must depend upon someone experienced in make-up and posing or disaster is almost inevitable.

Plate 9. **WOMANHOOD.**



Fig. 1.



Fig 2

CHAPTER VII.

THE LADIES.

Though the art of making up the face is much practised by ladies, they are not such skilful adepts as is generally supposed. There is a tendency to over colour, to make the eyebrows and eyelashes too thick and heavy with black, and to ignore the high and low lights. The amateur actress is urged to study the foregoing pages and to modify all that has been written with regard to the make-up for the actor. The ground-work applied in the same way as indicated for the men must be depended upon, except in very few instances, such as for Hags, bloated Old Women, and extreme Low Comedy, by the use of Nos. 1½ and 2. (See Chapter III.) But there will be no harm in repeating some of the general principles. No. 1 is the lightest flesh colour made, and is chiefly used by ladies of delicate complexion, also for lightening the complexion when found too dark. No. 1½, the next shade in flesh, is also almost exclusively used by ladies, especially for Chambermaid and Boy parts. No. 2. This is the lightest shade used by gentlemen. Ladies will find it useful, particularly if the skin is very dark. In any case it is a good base for many characters. Be careful in the lining and the toning. As a rule, the

latter only is needed where ladies are young and pretty and playing themselves as it were. Don't overdo the eyebrows or lashes with Black. To make the eyes shine brightly put just a little Lake under the eyebrows but not on the flesh that covers the eye when closed. For High Comedy characters, such as Lady Ptarmigan, the Marquise de St. Maur, etc., the groundwork should be No. 2. Use Lake well up on the cheeks (For high lights, etc., see Chapter V.) and under the eyes. This gives a good sparkling appearance to the expression, but don't let any get on to the eyelashes, or a look of sorrow and sadness will be imparted. Put a little Lake on the chin. Next paint a very thin Lake line under the lower eyelashes, and two or three leading from the outer corners of the eyes; also three between the eyebrows, the one in the centre being made the heaviest, and one on each side of it leading over towards the eyebrows. (See Fig. 1, Plates 1 and 9.) Then paint three or four fine Lake lines on the forehead, two or three rather broad ones leading from the inner corners of the eyes towards the cheek bones, two or three fine ones under the eyes; one leading from the nostrils towards the corners of the mouth and three or four round the throat. Then darken with Lake the hollow in the centre of the upper lip, and the hollows at the corners of the mouth, also the hollow under the lower lip, and paint a short faint line on either side of the upper lip about half way between the centre of the lip and the corner of the mouth. Touch up the

eyebrows a little if necessary with Black, and powder the whole slightly with Thespian Powder, and so tone down any harshness that may appear in the lines. A grey wig should be worn or the natural hair powdered with Thespian Powder—there are three kinds (see Chapter III)—to give it a grey appearance. If the play should be one of the Old Comedies a "powder" or "court wig" must be worn and one or two beauty spots put on the face. These spots can be purchased, or they may be cut out of Court plaster. Lady Teazle and many other parts in these plays are quite youthful, and so, of course, notwithstanding the wig, must be made up young. The hands and arms may be whitened with Blanc de Perles, and a little Lip Salve—a very little—to the lips.

For Low Comedy characters, such as Lady Duberly and Landladies and Housekeepers after the type of Mrs. Bouncer and Mrs. Willoughby, the make-up must be much bolder, and hints may be gained from a perusal of previous chapters. Indeed, the ladies as well as the gentlemen, before attempting to make up should concentrate their minds on all that we have written in this Handbook. To all ladies undertaking "character" parts we say, Don't be afraid to disguise your own features. If your beauty is not required in the part you undertake to portray then hide it; dispense with it for the time being for the sake of your hobby and the art. Make your groundwork No. 1½ or 2. Apply a strong coloring of Red to the cheeks under the eye-

brows, also put a little Lake on the chin and on the eyebrows. Use Chrome and Lake mixed for the lines under the lower eyelashes and those about the eyes, forehead and mouth, etc., the same as already directed in the preceding remarks, only make them all a trifle heavier, and in some cases much heavier. Draw the lines from the nostrils to the mouth with a firm hand. (See Plate 8, Figs. 3 and 4, page 66.) A toupee or front can be worn, also side curls or the natural hair can be powdered grey. Dress according to the class of woman you are representing. Don't be too smart. Put some character into your costume, and pray do not despise the dress or shawl or cap because you think you will look "horrid." You must remember that you are not playing yourself but somebody else, and your talent for the stage will be largely augmented if you play the part as the author intended. Practise as much as you can, and get as many hints as possible from your friends who have a better experience in the art of make-up.

CHAPTER VIII.

TO REMOVE THE MAKE-UP.

It stands to reason that there are two ways of removing the make-up or "slap," as the slang term is, that has taken so much time to put on and produce. Let us give the easiest and best. First take off the wig by holding it in the same way as described for putting it on; pull it upwards and towards the forehead. Next remove the moustache, whiskers, and beard by pulling them slowly and easily away from the face; so long as the face has been very cleanly shaved, the hair will come off without any inconvenience. If false eyebrows have been put on they can be taken off in the same way. If, however, crêpe hair has been used, it had better be left until they come off of their own accord in the next stage of clearing the face. To take the grease paints off smear the face well with cocoa butter and rub gently, until all the paint has been removed and the natural skin comes to light. Next with a dry towel remove all the grease, not hesitating to go over the face two or three times. When all the paint, grease and spirit gum have been removed, wash the face well with soap and water in the ordinary way. Grease paint in the hair is taken out in the same way, and powder may be removed by careful but not heavy brushing. Of course the ladies will only require to use cocoa butter for the removal of their make-up.

CHAPTER IX.

THE HAIR, THE MOUSTACHE, AND BEARD.

If it is desired that the young actor should wear his own hair it can easily be dressed, or the colour may be altered by the use of powders, which can be removed again by brushing lightly. But generally speaking the amateur had better depend upon the wig and the wig-maker to gain his effects. However, the hair can be made to appear white or grey as required with a little care, some powder and grease paint, the whole being carefully brushed and combed with a very fine comb. In regard to wigs we have already given full particulars. When we come to the eyebrows, the beard, and the moustache we have a much easier task. It stands to reason that the hair on the face can be lightened or darkened according to desire by the judicious use of the various colours in grease. A slight moustache may even be painted out by soaping or sticking it down with Pomade Hongroise, and colouring it to match the complexion. But the process is not recommended, and the idea that a very large or heavy moustache can be obliterated by this means is absolutely erroneous. But most moustaches of ordinary dimensions can be made to disappear by French's Moustache

Vanisher. In this way—that you slightly cover it with spirit-gum and paste down with No. 2½. Color according to character required. This is most efficacious and is quite reliable. In darkening a moustache care should be taken to avoid smearing the under part of the nose or the cheeks. Black or Brown grease paint or cosmetique should be used. A dark moustache can be lightened by painting it with grease paint of the right tint and a dexterous use of a fine-toothed comb. Powder easily afterwards. Any shade can, indeed, be secured by using the right colour grease paint and by powdering. The beard and whiskers may be treated in the same way. Except for side whiskers, for which crêpe hair is used, it is far better to have a moustache or beard made up on gauze ready to put on. It saves a great deal of trouble, and the hair and get-up look more natural. Don't attempt to paint a moustache or whiskers on the face—only the very experienced can make either effective. The wig maker will explain everything in connection with the whiskers and beard and how to put the same on. French's supply everything in this way. A soft towel should be used for pressing the hair firmly on the face. The best method of fixing the hair and whiskers is by the use of spirit gum, always being careful to wipe away the grease paint before applying the liquid with a camel hair brush. One point should be borne in mind—as a rule, the hair on the face is lighter than that on the head. For eccentric parts the

hair on the face may be made as extravagant as possible, and in keeping, of course, with the character. Practice in this department of make-up is naturally needed as well as when transforming the features. The eyebrows may be painted right out, and false ones affixed in such a position as to entirely alter the character and expression of the face. The eyelashes, too, can be darkened so as to give a more brilliant expression to the eyes and to throw them up. They can be darkened with warm grease paint applied with a little specially shaped brush, which can be purchased at French's. There are many ways of darkening the eyelashes to add to the appearance of the face, and ordinary lining may be resorted to. The upper lid may be shaded with Blue or Dark Brown immediately above the lashes, and the same may be done with the under one, so that the lashes themselves are not touched. To make the eye very bright put a Lake line immediately under the lower lid, and a fine black one to represent the lower lashes below it. The white of the eye may be enlarged by painting a firm white line in the same way, and a black line for the lashes below it. But let the amateur beware of over-lining In each case of special character make-up, the eye shading and extension have been treated as far as possible.

CHAPTER X.

THE HANDS AND THE ARMS.

For ordinary characters the hands only need to be whitened, and for this purpose Blanc de Perles will be found the most convenient; it soon dries, and if it gets discoloured during the performance it can be washed off and the hands made up again. Dry Violet or white chalk may be used instead. To alter the shape and general aspect of the hands for "Character" and Low Comedy, Old Men and Witches, much may be done. To give the fingers the appearance of being long and bony first powder the hands with Bole Armenia, then paint in between the knuckles with Lake and put a line or two on the knuckles and joints. To give the arms a pale emaciated appearance rub them well with White Powder, then paint with Lake, or if not wanted to show too dark No. 8 into the hollows at the bend and down the sides. To make the veins stand out paint them lightly with Blue. The Blue should be very carefully toned in, and it should not be spread laterally, as it may cause the hands to look dirty. The fingers, adds the author of "Theatricals," may be made to look longer by shading the skin between them, carrying the colour between the knuckles on each side of the tendon, which goes down the middle of the

finger, and to make them thinner put a high light down the middle, with a shadow on each side if necessary. The tendons of the hands may be made more effectively to stand out by marking them out with high lights and putting light shadows between them ; this will make the hand seem thin, but if such elaborate effects are sought—and they are often remarkably striking—grease paint should be used entirely, and whenever it is employed it must be finished by powder, which must be dusted off with a puff or a clean hare's-foot.

THE MOUTH AND THE TEETH.

In characters of a cross-grained, bad-tempered nature the corners of the mouth should have a fairly strong line painted downwards. For characters of a low brutal nature, such as Bullies, Prize-fighters, Burglars, etc., the expression of the mouth may be greatly altered by painting the lower lip larger with Red, or Lake. To give the mouth a one-sided appearance for Costermongers, Toughs, Roughs, and so on, paint a line upwards from one corner of the mouth, and another from the other corner downwards. The lips may be reddened with lip salve, but very little should be used, or, of course, they will look thick and coarse. Ladies, who generally like to make the mouth pretty and bright, should take special note of this hint. It may prove of service to suggest that a careful study of physiognomy, as originally set forth

by Lavater and since greatly improved and expounded by other writers, would be found useful. In regard to the mouth, a physiognomist states that the lower lip is the most important part as an indicator of character. According to its fulness, freshness in appearance, and width, it indicates benevolence and liberality. A pale, shrivelled, and narrow lower lip reveals a decided want of these qualities. There are thick under lips that hang so that they become almost a disfigurement, and these, as well as looking ugly, denote indolence and a love of luxury. Taking the opposite extreme, however, it is not desirable to have pronouncedly thin lips, for when the outline of the lips is narrow and united to a mouth with a sinister expression, there is indicated a great deficiency of natural kindness in their owner, a want of warmth, and but little capacity to love. Well defined and developed lips, the outlines of which are rounded out, are admired for their beauty and moral worth, being, as they are, tokens of a tender-hearted, amiable, and sympathetic disposition. Well closed lips are a sign of discretion. If the upper one is long, in addition to being pressed down firmly upon the lower one, both mental and physical power appertain to their owner. Supposing the upper lip is very short, and the middle teeth of the top row are constantly exposed, a fondness for praise is betrayed. Frequently another type of mouth is seen, one in which the corners of the lips descend, indicating a person of a despondent disposition, prone

to dwell overmuch upon the serious side of life. But when the corners turn up in the form of a Cupid's bow, their possessor is of a bright and cheerful nature, always finding a silver lining to every cloud and good in everything.

The teeth may be stopped out for Old Men, Hags, Gipsies, Witches, and others by painting out a few—three or four—with Email Noir, which is the same, of course, as black enamel. Some actors use Cobbler's Wax; others Elastic Glue, but the Black Enamel is the best and cleanest, as it is easily scraped off with the nail. Be careful to thoroughly dry the teeth before applying the enamel. False projecting teeth may be put in the mouth—only one or two are used, as a rule—to add to the expression of a miser, or senile, thin old man's face.



CHAPTER XI.

THE NOSE, NOSE PASTE, AND THE CHIN.

It is no longer necessary to build up the nose with wool, putty, or dough, as was once the habit before the introduction of Nose Paste. But even these substitutes were far preferable to the false nose which could not be disguised. Nose Paste can be so manipulated and joined to the face as to defy detection. It can also be used for making the cheeks fuller, the chin and jaw heavier, and, in fact, wherever it is necessary to build up a feature. Blotches, warts, pimples, etc., may be made in the same way, as we shall proceed to indicate. Nose Paste is made in sticks like grease paint. Break off a piece of the stick and well knead it with the fingers until it becomes quite soft and pliable. Paint the part of the face to which it is to be affixed with spirit gum, and when the spirit has evaporated smear a small quantity of the paste over it; this will serve as a base on which to build the rest, and by being gummed on there is no fear of its coming off. Now put on the rest of the paste, and carefully wipe all of it from the fingers, for which purpose they may be rubbed with cocoa butter, or vaseline. Next smear the fingers to be used for modelling the new feature with cocoa butter, and, when the



MR. BEERBOHM TREE AS "FALSTAFF."
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shape is obtained, smooth the paste away into the neighbouring skin. This kind of feature enlargement should always be done before the ordinary make-up is commenced, and the paste covered with the complexion in the orthodox way, care being taken to work over it without pressure, for which purpose the paint may be warmed and put on with the finger, so that the shape is not altered. Do not use Nose Paste too freely, however, as it has a great tendency to interfere with the mobility of the expression and prevent the play of the mouth, the nose, and even the chin, which, by the way, may be accentuated by a slight use of this material. Of course, there are certain characters that imperatively demand a red bulbous proboscis and "raspberry" cheeks for drunkards and free livers like Falstaff—(see the portrait of Mr. Beerbohm Tree, page 93)—and Bardolph and Blueskin (see also Plate 8, Fig. 2, page 66). We have already given the recipe for making up the chin to give it a dirty, unshaven appearance in the chapters on Old Men and Jews.



MR. BEERBOHM TREE AS "RAGGED ROBIN."
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CHAPTER XII.

CONCLUSION.

MR. HERBERT BEERBOHM TREE.

Mr. H. Beerbohm Tree, with that talent to see things in varying degrees, does not rely so much upon the ordinary colours as numbered for his make-up, as upon his own ingenuity in blending. He has no set principle of using this or that number grease paint to gain recognised effects. He uses grease paints of course, but rarely depends upon one colour alone to gain any particular light or shadow. He manipulates the paints in his own way, and, having a true artistic eye for colour and perspective—yes, perspective even for painting the face—he knows exactly the shade he requires, and mixes the colours accordingly, until he secures that which he seeks. He holds the capital theory that the less paint an actor uses the better. There are certain recognised laws in the art of make-up which, of course, Mr. Tree respects and adheres to. No one can get away from the necessity of using Black for the eyebrows if dark is needed, and he pins his faith to Lake and Chrome for lining, sometimes blending the two, but he has such a strongly marked face that frequently all he has to do is to tone down his own natural lines. For high lights he blends again, keeping to the lighter tints, naturally, but he exercises the greatest care in the application, and for shadows or low



MR. CYRIL MAUDE.
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lights, as in painting, he utilises the darker colours. But, as Mr. Tree says, this is to repeat the obvious Almost invariably he employs the shadows and high lights in conjunction, as the effect of the one enhances that of the other. To practise this is a real study in the science of make-up. Mr. Tree emphasises the fact that there can be no fixed rules for making-up, for the simple reason that no two faces are shaped exactly alike, and temperament has so much to do with the painting and portrayal of all characters. "One actor will make up well," says Mr. Tree, "without apparent trouble; another will make up ill, however elaborately he strives—it just depends on the individual. I should lay it down, in fact, the chief thing is that an actor should imagine himself to be the character, and the audience will imagine that he is the character; that is the real secret of make-up I should say." Mr. Tree has indeed in his time played many parts, and he has been long noted throughout the profession as an actor of the first rank, whose make-up, no matter what he is playing, is always appropriate—can it be merely his imagination? No, not all that. It is because of, first, a love of his art, a strong personality which he never allows to obtrude, and because he is always in the picture.



MR. CYRIL MAUDE AS "GAFFER JARGE."
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MR. CYRIL MAUDE.

In the first picture here presented we have the popular actor and part manager with Mr. Frederick Harrison, of the Haymarket Theatre, entering his dressing-room and handing his hat to his dresser. Now, as we have already suggested in the matter of having pictures or portraits of the characters the amateur wishes to make up for, here is a special study. Observe Mr. Maude's face in everyday life and observe the marvellous way in which he transforms his features in the next picture to Gaffer Jarge, in the little play of that name, first presented at the Comedy Theatre, some few years ago. There is very little of Mr. Maude left, but a very great deal of Gaffer Jarge at home is deftly shown. It is the art that conceals art that secures the true make-up. Mr. Maude has his own methods, and it is quite an education to watch him go through his various facial transformations. As a rule, Mr. Cyril Maude in his make-up for old men relies for his groundwork upon No. 2 or No. $2\frac{1}{2}$, and, after adjusting his wig—he is particular as to his wigs, and as Binks in "The Second in Command" he wears a sort of half wig, which meets his hair at the back of his head, and then with the right colour paste he joins the two so that it is impossible to detect the joining point. Indeed, one of the biggest perruquiers in London was baffled and could not tell where the one began and the other left off. After adjusting his wig, then Mr. Maude uses Carmine No. 2, which is about



MR. MARK KINGHORNE.

By permission of the London Stereoscopic Company, Regent Street, London.

the same as Lake, for the high lights and the cheek bones, or for elderly characters No. 3, shading always, or nearly always, with No 5. He also makes use of No. 8 at times for the high lights and the low lights—a subject we have already fully discussed. Mr. Maude believes in blending Nos. 2 and 3 for shading and lighting up. For powdering, his preference lies with Violet Powder as a finish off to the whole picture, and, as everybody knows, Mr. Cyril Maude is one of the cleverest actors we have both for acting and make-up.



MR. MARK KINGHORNE AS "SNECKY HOBART."
By permission of the London Stereoscopic Company, Regent Street, London.

MR. MARK KINGHORNE.

This versatile, yet distinctive comedian, with a strong personality, is shown in three pictures—first as himself, secondly as Snecky Hobart in "The Little Minister," and thirdly as England's great political leader, Lord Salisbury. They are both splendid examples in make-up, and are worth studying. Mr. Kinghorne has been good enough to embody his ideas of the subject in the following letter :—

"There is, I fear, but little to be said about the theory of making up.

"Grease paints came as a boon, though not, perhaps an unmixed blessing to actors—the temptation to overdo and to over-use the various colours is so obvious and so great. Different strata laid one over the other without practical knowledge, or judgment of *what not to do*, will convert the most mobile and expressive face into a mask. The flexibility of the facial muscles is destroyed, and the most intelligent speaking features, with their three coats of paint, become a sort of 'Nix's' head.

"In photography the maxim is: 'Always expose for the shadows.'

"In making up, I say accentuate the high lights, and let the shadows take care of themselves, of course (if possible) using the same kind of light as that by which the audience will have to judge of the effect.

"The primary colors are rare practical jokers, and love to produce the most surprising effects when laid



MR. MARK KINGHORNE AS "LORD SALISBURY."
By permission of C. Herman, Frankford House, 72, Church Street, Camberwell Green.

on by gaslight and exhibited by the electric. A comedian of my acquaintance once bought a 3s. 6d. box of lining sticks, etc., and in making up (by gas) thought he would try them all. *He did*, and when he faced the 'electrics' the entire audience howled in derision. He had a blue nose, green cheeks, a white upper lip, a yellow chin, and a delicate spider's web effect over all executed in the remaining colours. When spoken to upon the subject, he said, 'Well, what's wrong? The perruquier knows his business, don't he? If he hadn't meant them to be used he wouldn't have sold 'em to me!' Spare the stick and you won't spoil the make-up. As an illustration of my meaning, I may state that the accompanying picture of myself as Lord Salisbury was made without the aid of grease paint, save that used for joining the wig.

"Ladies, remember that the most beautiful, bewitching pair of eyes that ever languished or sparkled, bedaubed with the traditional pigments, may be made to resemble nothing so much as two burnt holes in a blanket. An hour can be well spent in carefully and thoughtfully trying how very 'little Liechner' can be done with. In fact, working out in practical form the problem '*What not to do.*'"

"MARK A. KINGHORNE."

Which advice cannot be improved upon.

THE LATE FRANKLIN McLEAY.

Cut off in his early manhood, the late Franklin McLeay, kindest and most generous of men, had a great career before him. Mr. Wilson Barrett discovered him in Canada, where he was amusing himself in his leisure time by giving readings from Shakespeare, and he induced him to join his travelling company. Mr. McLeay accepted the offer, and it was not long ere he made his mark, particularly as Nero in the "Sign of the Cross," Jediah in "The Daughters of Babylon," Dentatus in "Virginius," and as Iago. Then Mr. McLeay joined Mr. Tree's company at Her Majesty's Theatre to play Cassius, January, 1898, Hubert in "King John," Quince in "A Midsummer Night's Dream," and Derrick Beckman in Mr. Tree's wonderful production of "Rip Van Winkle," in May, 1900—his last part, for in the June he died, poor chap! Always a conscientious actor, Mr. McLeay paid the greatest attention to detail, and if he had a fault it was over-elaboration. To make-up he devoted the most assiduous practice, and was never satisfied until he reached as near perfection as any man could. His appearance as Quince the carpenter, with his straggly hair, his bushy eyebrows, and swarthy "warty" face, was an extraordinary achievement, but his greatest triumph in this respect was as Hubert in "King John," of which we give a portrait; also of the actor in private life. His methods were simple and yet complete. He always strove after high and low lights, and had no belief in exaggera-



THE LATE FRANKLIN MCLEAY AS HUBERT, IN "KING JOHN."

By permission of the London Stereoscopic Company, Regent Street, London.

tion or over-use either of background or heavy effects. He was a great mixer and blender of colours however, and, having a painting instinct, he got effects where many another actor would fail. His Hubert is a striking example of his powers of disguise It was Mr McLeay's intention to prepare an article on make up with the present writer for publication in the *Era*, but, alas, he went before his time to the regret of all who knew him and those who had that pleasure loved him sincerely.

THE END

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For Fairy Wands and Dresses: Gold or Silver, per yard 1 0

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To powder the face before "making up." In elegant box (post free 2d. extra) 1 0

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For Tableaux Vivants and Statuary—White, Light Blue and Grey. Price, 3 yards wide, 2/6 per yard; 6 yards wide, per yard 4 6

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For applying powders to the face, &c.: Unmounted, each (post free 1d. extra) 0 6
Very fine, mounted on ivory, each (post free 1d. extra)..... 1 6

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Joining Paste.
For joining bald fronts of wigs to the forehead. Per stick (postage 1d.) 0 6

Lining Brushes.
Post free 1d. extra 0 2

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For wrinkling the face. This being a liquid, obviates the necessity of mixing colour for this purpose. The bottle to be well shaken. Brown or Black (post free 2d. extra); small bottle 6d., large 1 0

Lightning.
For Private Theatricals. Box containing the necessary material and full instructions for producing the same without danger. Per Box (post free 1d. extra) 1 6

Lightning, Artificial.
For Conjuring purposes, &c. This is a paper which on being ignited causes a flash and entirely disappears. Per packet..... 0 6

Lip Salve (Rose Colour) 0 6

Magnesium Ribbon.
The best quality. Per oz. 3 0
One ounce is sufficient to last about half an hour.

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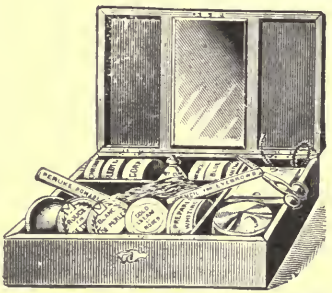
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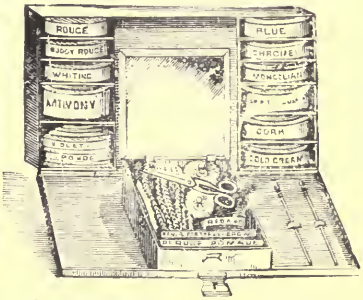
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